

# SCHOOL ARTS

HANDCRAFT



60 CENTS

SEPTEMBER 1952



# September

Month . . . . . Ninth  
Days . . . . . Thirty  
Birthstone . . . . . Chrysolite (Ancient)  
Sapphire (Modern)  
Flower . . . . . Aster or Morning Glory



**Virgo (Virgin)**  
Sixth Sign of the Zodiac  
Aug. 23 to Sept. 22

## SEPTEMBER HAPPENINGS

- 1 Labor Day
- 14-20 National Doll Week
- 17 Constitution Day
- 21-27 National Dog Week
- 22 First day of Autumn
- 26 American Indian Day
- 28 Daylight Saving Time ends

**Have You Tried** embroidery, applique, and simple stitches combined with burlap and yarn for teaching the basic principles of design and color? In various combinations, these media offer a fascinating new approach and satisfying results. Through the courtesy of The Spool Cotton Company, New York City, art supervisors are offered the loan, without charge except for shipping, of a set of colored slides showing the creative results obtained from this new technique. There are 57 slides showing embroideries done by children in the art classes of the 4th, 5th, and 6th grades of the Lakewood, Ohio, schools, under the direction of Ada Bel Beckwith, Supervisor of Art.

Stitches are taken directly on the cloth with needle and yarn without reference to previously drawn designs or patterns. As the girls work, the design or composition takes shape—both in color and form, resulting in a rich and colorful dress accessory or decoration for the home. Varying combinations may be used. For example, yarn and burlap, applique combined with stitching or embroidery of various types.

In addition to the slides, the sponsor offers you a four-page folder titled, **FOR THE ART TEACHER A "NEW" MEDIUM** describing in detail the method Miss Beckwith uses—designing, materials, techniques, coloring, etc.—in the Lakewood schools to achieve the enthusiastic response and successful results from her pupils.

If you are an art supervisor and would like to

show these slides to teachers, simply write Miss Vera Guild, Educational Bureau, Spool Cotton Company, 230 Fifth Avenue, New York 22, N. Y., and arrange a convenient date to have her send them to you. Better give alternate dates—the number of sets is quite limited. When you write, tell Miss Guild the number of leaflets **FOR THE ART TEACHER A "NEW" MEDIUM** you need, to be sure each teacher seeing the slides has a copy.



## BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 129 Plover Building, Worcester 8, Mass.

### Applied Leathercraft by Chris H. Graneman.

Chas. A. Bennett Company, Peoria, Illinois. 210 pages. Size, 5 1/4 by 8 1/4 inches. Price, \$3.95.

This book is a new and revised edition of an established favorite in the leathercraft field. You will find new, modern designs for the projects—arranged for easy enlarging. The essentials of leatherworking are carefully and clearly explained, from the selection of the right kind of leather to the finished article. Many helpful photographs and drawings—208 in all—give you detailed instructions on each project.

In addition, there is an interesting section on the history and curing of hides and information on leatherworking tools and accessories.

The chapter on **LADIES GLOVEMAKING**, written by Virginia Graneman has been printed in a separate paper-bound booklet of 16 pages, especially for those with an urge to try their hand at making gloves for themselves, or as gifts. Complete details are clearly given for making gloves as well as suggestions for the kind of leather to use, essential tools, and procedure—even to the final finishing touches. The booklet sells for fifty cents and may be purchased from the publisher, Chas. A. Bennett Co., or your hobby or bookstore.

### Water Color Painting for the Beginner by Jacob Gellar Smith.

Watson-Guptill Publications, New York City. 128 pages. Size, 7 1/4 by 10 inches. Price, \$6.00.

Excellent for anyone interested in learning water color technique, this book is also an inspiration for the more advanced artist. The author's animated presentation stimulates the reader to gather the materials and start to work with water colors. Materials, working methods, and drawings are carefully considered while the student is urged to use his imagination to create individual expressions. Seven full-color reproductions of good water color examples and numerous photographs are included in the illustrations.

### A Primer of Visual Arts by Ernest Mundt.

Pellegrini & Cudahy, New York City. 42 pages. Size, 8 1/4 by 10 1/4 inches. Price, \$3.00, spiral binding.

This book presents a series of experiments in the fundamentals of the language of art—reduced to their simplest terms. The author emphasizes that they are not "creative expressions," they are indications of efforts at understanding and appreciating

(Continued on page 14-a)

## THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

### Columbia University and the Metropolitan Museum of Art

announce that beginning in September the two institutions will offer a cooperative program of courses in the history and appreciation of the fine arts. While enabling students to study toward a Columbia degree, the courses will be open to all qualified students whether or not they are working for degree credit and permit them to utilize the Museum's collections and facilities. Announcement of the joint educational venture has been made by Dr. Grayson Kirk, vice-president and acting head of Columbia, and Francis Henry Taylor, director of the Museum.

### An Award of Five Hundred Dollars will

be given for the best article in aesthetics or the philosophy of art by an American author during the academic year 1952-53. This award is offered by the Franklin J. Matchette Foundation of 20 East 66th St., New York City, through its Director, Mr. William H. Matchette, and its Board of Trustees. Articles are to be sent to Dr. Thomas Munro, Editor of the **JOURNAL OF AESTHETICS AND ART CRITICISM**, at The Cleveland Museum of Art, Cleveland 6, Ohio. They must arrive by May 1, 1953. Conditions stated by the Foundation are that the article shall be preferably, but not necessarily, based on the Absolute-Relative Theory; and that the editorial staff of the **JOURNAL OF AESTHETICS** is to publicize and judge the award. The award is not limited to articles published in the **JOURNAL OF AESTHETICS**, but the winning article shall be so published. "An American author" will be understood to mean an author who is an American citizen or one who is a resident and has secured his first papers of naturalization. Write the Franklin J. Matchette Foundation for details.

### New Head of the Applied Art Department

at the Rochester Institute of Technology is Stanley Witmeyer. He replaces Clifford M. Ulp, who retired in June after 39 years of service at RIT.

Witmeyer is a 1936 graduate of the Institute. After earning a bachelor of science degree from Buffalo State Teachers College, Witmeyer for four years was supervisor of the art program at Cuba (N. Y.) Central School. After serving in the Army during World War II, Witmeyer entered Syracuse University where he received his master's of art degree. He joined the RIT staff in 1946 as an instructor.

Witmeyer is a member of the Genesee Art Group, Rochester Torch Club, National Art Education Association and Eastern Arts Association.

(Continued on page 17-a)

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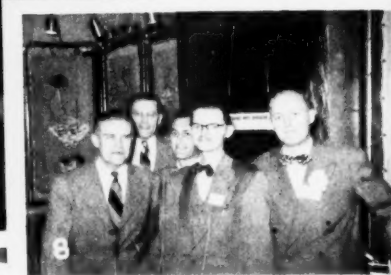
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*the* **EASTERN ARTS ASSOCIATION** held its convention in Atlantic City last spring — April 16-19.

Here are a few of the many teachers, supervisors, directors and other art education leaders who attended.

- |  |   |
|--|---|
| 1. Roy, Milliette, Robertson               | 9. Robertson, Everest                   |
| 2. Ogden Nash, McKibbin, Lindergreen       | 10. Mills, Coburn, Geer, Boudreau       |
| 3. Arends, Ziegfeld, Miss Fairchild, Leary | 11. Sweigart                            |
| 4. Elliott, de Francesco                   | 12. Ship Scholarship Committee          |
| 5. Randall Family, Smith                   | 13. Plumer, Jensen                      |
| 6. Callaway, de Francesco, Tiffany         | 14. Milliette, Dix, Ogden Nash          |
| 7. Lowenfeld, Walter                       | 15. Mr. & Mrs. Green, Tiffany, Boudreau |
| 8. Group from Pennsylvania                 | 16. McKibbin, Von Storch                |
|  | 17. Hepbron, Parkhurst, Thomas          |
|  | 18. Groves, Coburn                      |
|  | 19. Marjorie Lush                       |

Photos courtesy William H. Milliken, Jr.





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*the* **WESTERN ARTS ASSOCIATION** met in  
Columbus, Ohio for its spring meeting — April 6-10.

Here is a cross section of the teachers, supervisors, directors and other art educators who attended from the big Western Arts area.

1. Whiting, Reavor, Henry, Dutch
2. Wulfekammer, Schultz, Miller
3. Demeyer, Johnson, Whiting
4. Trull, Lockhart, Miller
5. Williams, Copley, Mathes
6. Lacy, Stillwagon, Beymer
7. Bayliss, Howell
8. Dix, Hoover, Cederberg

9. Schultz, Larkin, Gayne, Jr.
10. Opie, Howlett
11. Dauterich
12. Blankmeyer, James, Hunsicker
13. Baikan, Pickens, Wulfekammer
14. Middleton, Sandfort, King
15. Milliken, Lally, Guthrie
16. Griffin, Christensen, Barnard
17. O'Malley, Burruss

Photos courtesy William H. Milliken, Jr.



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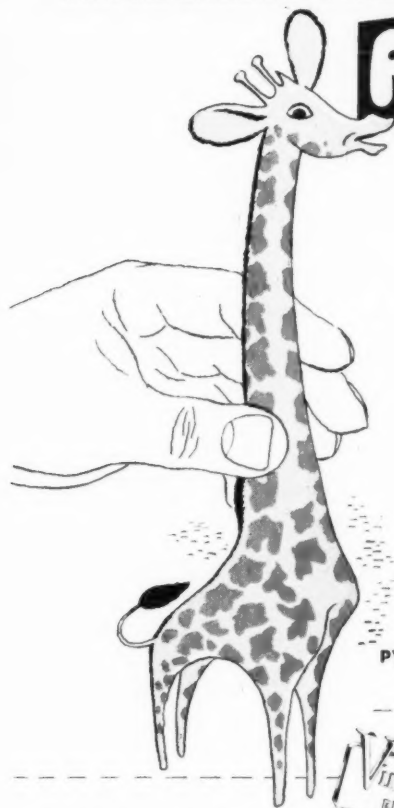
**VILLA MARIA ACADEMY**, New York, N.Y.,  
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6-12

## ITEMS of INTEREST



**A New—Helpful Folder** on using water colors in schools has recently been published by Milton Bradley Co. Printed with full color illustrations this folder will be most useful to you in teaching the basic steps, and carrying through to a satisfying completion, your school water-color projects.

It tells you, with illustrations, how to paint a water-color background wash, suggests steps to follow to complete the project, and timely hints on color mixing and blending. A color wheel helps you visualize the various combinations which will blend or contrast to add interest to the project. There is also information on the care of supplies which may save time and materials in your classes. In addition, the complete line of Milton Bradley water-color sets and refill pans are illustrated and described in detail—helpful in selecting the correct box for various grade levels.

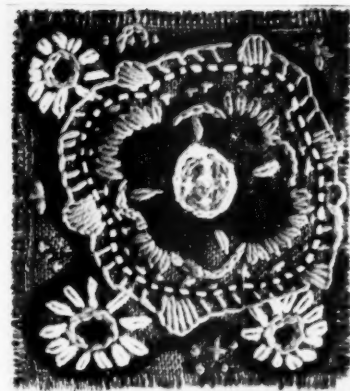
For your free copy of this latest folder in the long list of useful materials published by Milton Bradley, simply write Milton Bradley Co., Dept. SA 19, 74 Park St., Springfield 2, Mass., and ask for a copy of **MAGIC WITH WATER COLOR**.

**A Complete Catalog** of educational filmstrips, slidesets, and slides is offered you by the Society for Visual Education, Inc. In its 66 pages you will find listings and brief descriptions of visual education material covering Literature and Language Arts, Social Studies, Geography, The Sciences, Mathematics, Health and Physical Education, Vocations, and Fine Arts. The Arts section, of particular interest to **SCHOOL ARTS** readers, covers a wide range of art and craft subjects. Here are the main items available to you: Arts and Crafts, Basic Art Appreciation, Painting Through the Ages, Representative Artists, Master Artists by Nation and Period, Art and History, Art and Religion, Architecture, Sculpture, Music.

The comprehensive index gives the number of filmstrips and filmstrips available on each subject, the grade levels they are designed to serve and, of course, the page numbers where additional details and prices may be found. In addition to the films, the S.V.E. carries a complete line of projecting equipment especially designed for classroom, library, and other educational uses. You will find this equipment described, illustrated, and priced in the catalog they offer you. Ask your dealer for a copy or write to Items of Interest Editor, **SCHOOL ARTS Magazine**, 129 Printers Building, Worcester 8, Mass. and ask for the S.V.E. catalog—before October 31, please.

(Continued on page 8-a)

You can't explode an A-bomb . . .  
... a little.



## Have You Tried This **NEW** Medium?

**ART TEACHERS** are showing increasing interest in needlework for teaching basic principles of design—unity, balance, contrast, rhythm, variety. Little girls take to it naturally. Many and wonderful are the designs they create with yarn embroidery and appliqué using wools, fabrics, felt and floss to "needle paint" charming, original pieces. The art teacher introduces the experiment—the children do all the work, and love it!

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School Arts, September 1952



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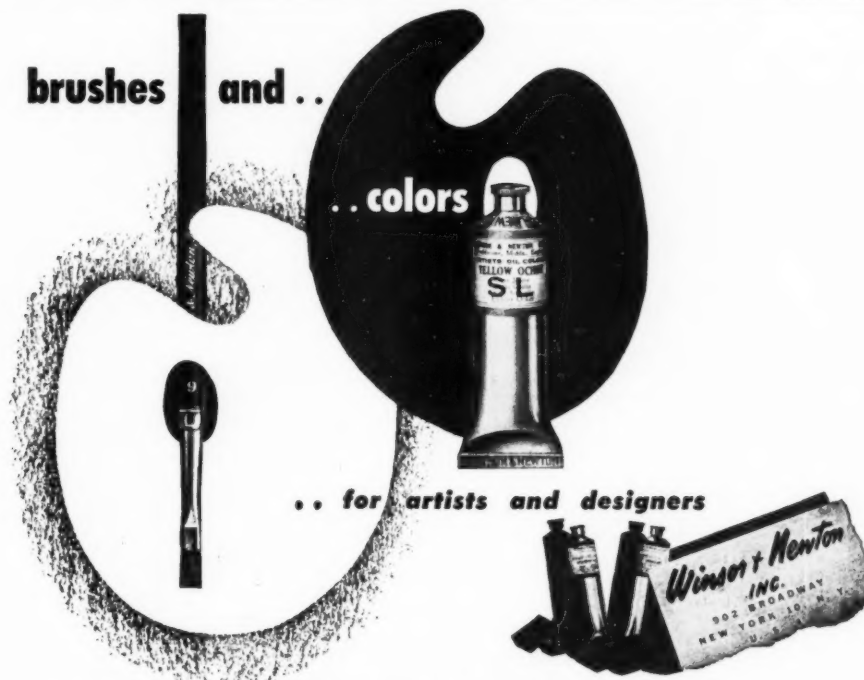
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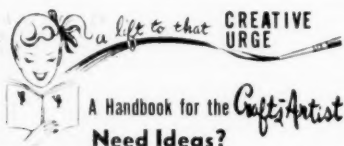
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## ITEMS OF INTEREST

(Continued from page 6-a)



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(Continued on page 12-a)

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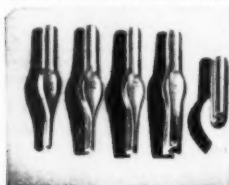


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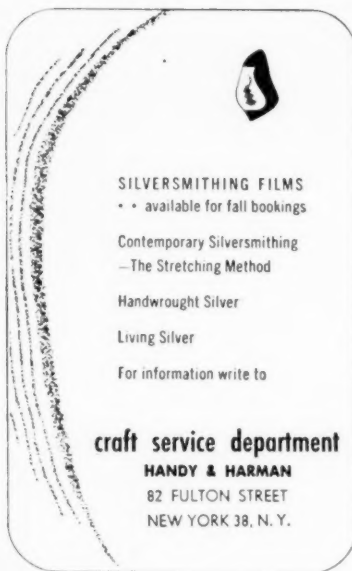


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# SCHOOL ARTS

THE ART EDUCATION MAGAZINE



## EDITORS

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## HANDCRAFT

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Readers Guide to Periodical Literature and The Education Index

Microfilm copies of SCHOOL ARTS are available through  
University Microfilm, 313 N. First St., Ann Arbor, Michigan



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Worcester 8, Mass.

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## SUBSCRIPTION RATES

United States, \$5.00 a year  
Foreign, \$6.00. In Canada, \$5.00  
through Subscription Representative,  
Win. Lawson Subscription  
Service Limited, 60 Front St.,  
West, Toronto 1, Ont., Canada.

Orders for subscriptions to  
School Arts Magazine and other  
material published by us should be  
sent to School Arts, Printers Build-  
ing, Worcester 8, Massachusetts.

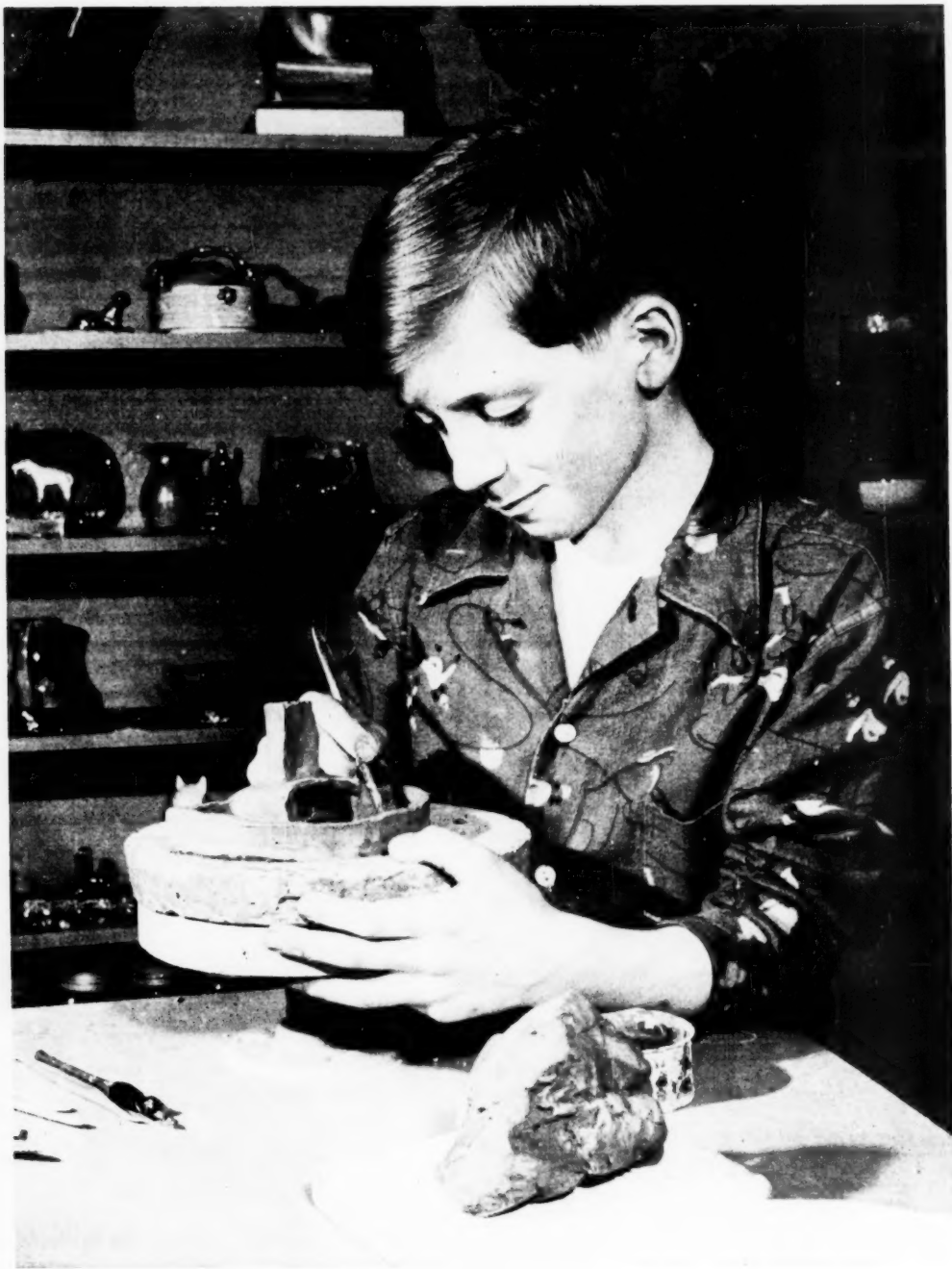
Copies of back issues one year  
old or more, when available . . .  
75 cents each.

## CONTRIBUTORS' INFORMATION

Communications concerning  
material for publication in School  
Arts should be addressed to the  
Editor, School Arts, Stanford,  
California. Manuscript and illus-  
trations submitted at owner's risk.  
The publishers take every precau-  
tion to safeguard all material but  
we assume no responsibility for it  
while in our possession or in transit.

The School Arts Magazine is a  
monthly periodical published ten  
times a year, September to June,  
by The Davis Press, Inc., Publishers,  
Worcester, Massachusetts.





**A**T SARAH HEINZ HOUSE in Pittsburgh, Pennsylvania, a young craftsman develops his FEELING FOR FORM AND MATERIAL by working with the pliable substance of ceramic clay.





A Cherokee Indian of the Southern Highlands combines a native sense of useful **form** with the flexibility of her **material** in producing sturdy and spacious baskets.

## FORM AND MATERIAL

ESTHER deLEMONS MORTON

**T**HE natural beginning of HANDCRAFT is the early development of "A Feeling for Form and Material."

The child's first experiences are with bright-colored, attractive forms given to him in the shape of toys. By feeling and manipulating these for his enjoyment he has his first encounters with **FORM** and **MATERIAL**. He particularly likes pliable substances. He delights in rolling bread into balls and playing with the mud which sticks to his shoes. He soon learns, however, that the mud—which is so satisfactory to him—is not acceptable to Mother.

In working with small children one finds some who, because of early discipline, have developed an aversion to clay—its coldness, dampness, or even the fact that clay is mud—seems distasteful to them.

At the same time, however, that Mother for all practical purposes was objecting to the mud, she probably pacified her child's urge to mold forms by letting him play with a bit of cookie dough or piecrust trimming.

For this reason we introduce our Handcraft issue with an article which points out the use of dough as one of the most suitable mediums for early form feeling. All children know dough and love it. The lack of inhibition toward this material releases them to concentrate on a natural, uninhibited interest in **FORM**. It can give early acquaintance with the molding of shapes, thus better preparing the way for conscious creative effort with ceramic clay.

Our next articles deal with the child's pleasure in recognizing various forms in everyday things about him. Thinking of Nature's forms teaches him appreciation of natural science and life in general. It is at this stage that children begin to enjoy games which associate forms with materials, beginning with the question, "Is it Animal, Mineral, or Vegetable?"

When the natural, subconscious desire to mold forms from pliable substances is progressively encouraged, its result will be an observant interest in all forms and awareness of appropriate materials. A craftsman must have a simultaneous interest in both.

From the consciousness of **FORM** and **MATERIAL** comes a desire for Construction. Early experience with creative Form Construction may be achieved with hands alone or with simple tools and waste material. In this respect, newspaper and paste offer unlimited resources for the grades—the challenge of a boat that floats has direct educational value.

For the upper grade levels, construction of appropriate handcraft forms utilizing previous classroom experiments with finger-painted, stenciled, block-printed, or freehand designed papers brings interrelation and purpose to two-dimensional art work.

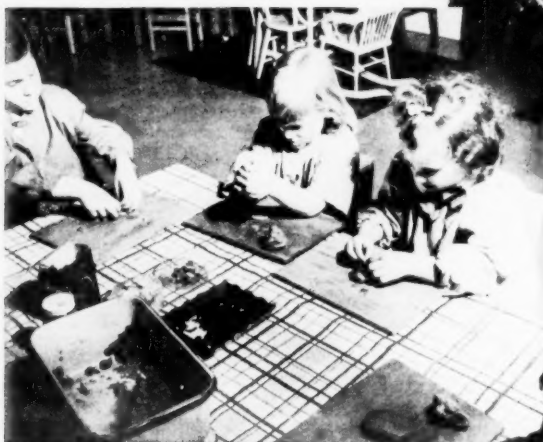
And to bring our handcraft theme into the high school and college level, the area of rigid waste materials is one which offers opportunity not only for **FORM** and **MATERIAL** research but also may touch upon fascinating facts of science and chemistry in producing **HANDCRAFT** for the satisfaction and education of all.



A Bosnian girl of Yugoslavia combines a **feeling for form** with a conscious knowledge of the limitations of a rigid **material** as she carves and enamels turned brass forms for the trade.

## EXPLORING MATERIALS

DOUGH AS AN INVITING  
MEANS OF CREATING  
AN EARLY SENSE OF  
FORM—THE BASIS OF  
ALL HANDCRAFT



The mixing was a real ceremony.

## SPICY LITTLE BOYS

BETTY ZINO  
FLORENCE BEAUJEAN  
SCARSDALE, NEW YORK

There is no hesitance here as cookie dough always has pleasant associations.

"AND when the gingerbread boy was all made, smooth and plump, the little old woman took some nuts and raisins and gave him two eyes, a nose, a wide smiling mouth, and a row of buttons down the front of his jacket."

Sixty eyes and ears watched and listened to Miss Florence Beaujean as she unfolded the delightful old tale of the little man made of gingerbread. While she talked she molded him in clay. "We must give him long, strong legs so that he can —"

"RUN!" the children chorused.

Miss Beaujean left some clay on a table. Quickly, little hands were pulling and thumping. Everyone had suddenly become a sculptor. Teacher was pleased. In fact, she looked as though she had done it on purpose.

That noon when the children went home a note went with them. Each was asked to bring a package to school in the morning, and some had to be very careful, especially those carrying eggs! Others brought brown sugar, molasses, butter, ginger, cinnamon, baking powder, and flour. When all the groceries were assembled and bowls, measuring cups, spoons, pans, egg beaters laid out, the cooks donned smocks. Even though everyone looked scrubbed and sparkling, hands had to be washed and, strangely enough, everyone hurried to be first.

The mixing was a real ceremony. Oh, yes, it was important whether you used one or three spoonfuls of spices. Molasses dripped with tantalizing slowness. Sugar and flour was sifted and measured. Shortening sizzled as it

melted over an electric plate. Yellow eggs slipped swiftly into a bowl to be soundly beaten. Each child had turns at one or another process. What if flour spilled on the floor or egg splashed all over a clean smock? The spices smelled so good that the evidence was left on tips of noses. Kneading the mixture to its proper consistency was hard work. The dough was put away to chill.

Forming of the gingerbread men was most fun of all. Everyone had a richly spiced brown lump to mold into whatever creative, imaginative figure might emerge. On a tray were the trimmings: currants; blanched almonds, whole, halved, and sliced; minced red cherries and whole ones.

If you have never watched five-year-olds making something of mouth-watering dough, you have a surprise in store for you. An arm or leg that wouldn't stick disappeared somewhere. As vague lumps of dough began to take form, original ideas emerged. Out came a pointed almond nose, round currant eyes, and red cherry tresses! There were short boys, tall boys, fat ones, thin ones. Some resembled elves, gnomes, and storybook characters. Pinocchio wore a hat topped with almond and plumed with red cherry.

As each piece was completed, it was carefully placed on a large baking tin. Soon two pans were filled. Then off to the kitchen went the bakers. Miss Beaujean lit the oven, explaining that it had to be very hot. It would take ten minutes to bake the cakes. What a long ten

minutes to wait and such shivers of delight and anticipation! Would the boys run away, like the one in the story? The great moment finally came. The oven door was opened. Little noses wrinkled and sniffed. Voices chorused, "M'mmm, it smells good!"

The little brown boys had not run away. And what good jokes they had played on their makers! The fat ones had grown even fatter, the long ones became longer. Short ones were almost rotund, and thin ones had found lovely figures. While no one was looking they had grown up. Oh! Some had such funny laughing faces! Here was one with soft large eyes, and there one had lost all his buttons. What fun it was trying to pick out one's own child. (Each piece had a well-baked slip of paper with a name on it.)

For the homeward journey each little boy was clothed in a shining cellophane bag, neatly tied with a bit of red

yarn. Thus garbed, the pockets looked glamorous indeed as little feet flew home. They could hardly wait to see Mother. "Look what I made!"

#### GINGERBREAD BOYS

$\frac{1}{2}$ cup brown sugar	1 tsp. each, ginger, cinnamon
$\frac{3}{4}$ cup molasses	3 tsp. baking powder
$\frac{1}{2}$ cup shortening (melted)	3 cups flour
1 egg	

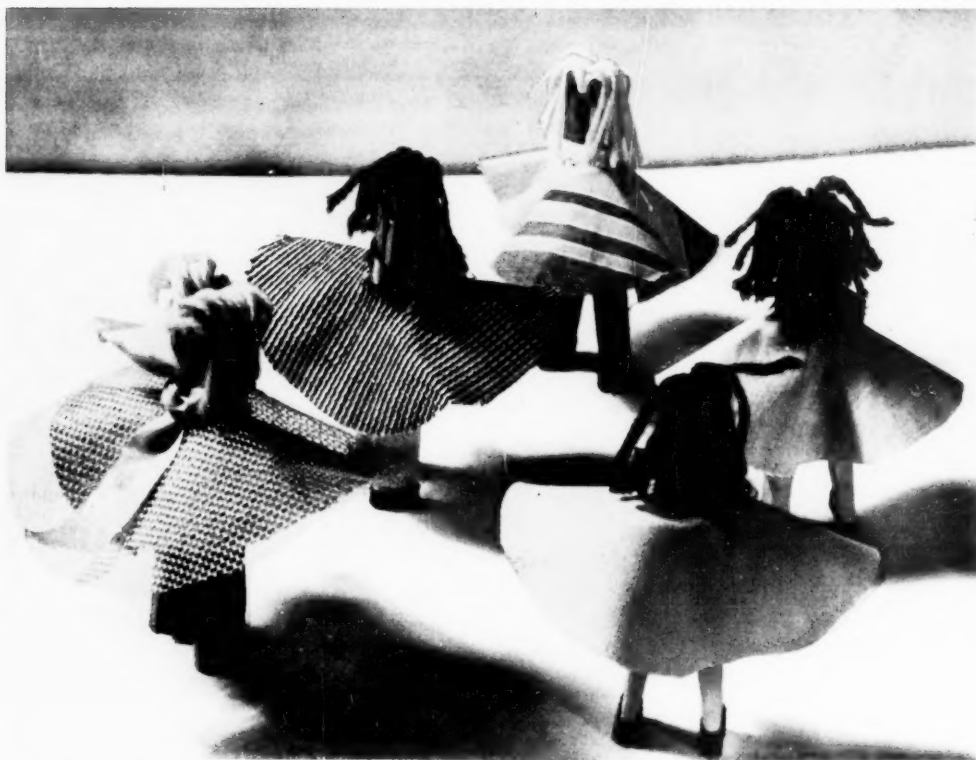
Mix together brown sugar, molasses, and shortening. Add egg and beat well. Add dry ingredients which have been mixed and sifted together. Chill dough. Roll out thin and cut into shapes, or mold with hands. Decorate as desired. Bake 10 minutes in 350° oven.

For a group of twenty-five this recipe should be at least tripled, preferably quadrupled, so that no one need be hampered by lack of material. Miss Beaujean mixes one batch with the children and makes the rest after the children have gone home. The dough is mixed one day, placed in the refrigerator overnight, and molded the following day.

It was a great moment when the oven door was opened.



For the homeward journey each little boy was clothed in a shining cellophane bag.



**The recognition and association of form in everyday articles is stimulating to beginners.**

LOIS SENS  
CHICAGO, ILLINOIS

FROM the earliest time children have had some form of doll to dress, play with, and treat as their "own child." It's their way of imitating adults and also a way to compensate for their subordinate roles at home and in school.

A doll is one of the best ways a child has to "act out" any problem he might have as a classroom project. How much more interesting is the project when the child is able to make the doll himself of inexpensive materials!

A clothespin, which readily suggests the form of a doll, requires few materials and yet is a satisfying form upon which to build a doll.

This project requires scraps of cloth, bits of yarn, pieces of ribbon, glue, and a clothespin, preferably the snap-on variety.

The cloth is glued around each prong of the clothespin for the legs of the doll. A piece of ribbon is then glued

to the tips of the prongs to become the doll's shoes. Cut a circle of cloth for the skirt and cut a hole or slit in it so it will slip over the smaller end of the clothespin. A ribbon, such as used for the doll's shoes, can also be used to tie around the skirt.

The doll's nose can be either ribbon, cotton, or yarn of different colors. The doll's hair is made of yarn slipped between the prongs and glued in place. This can be arranged to form almost any hair style the child may wish.

Now the eyes and mouth are painted or traced with any available paint or crayons.

A great variety of clothespin dolls can be made by using different materials for the skirts and hair.

This type of creative handcraft does not require a great amount of preparation and can provide for the child valuable experience toward design and manual development.



**Using nature's motifs  
can assure handcraft  
design satisfaction for  
young students.**

The process was similar to block printing. A little oil-base black-printing ink was rolled on glass with a brayer and when the brayer was well covered with ink it was rolled over the underside of a leaf where Mother Nature had carved her own block for printing an intricate design. The inked side was placed on the cloth, with paper towel on top, and firmly rolled once with a clean brayer. By applying several colors on a leaf, the children were able to capture the brilliance of the fall coloration. They learned that each tree dresses itself in characteristic colors for the autumn party: Sassafras in coppery yellows, oranges, and burnt siennas, large-toothed Aspen in mottled yellows and greens. Each leaf print was fixed with white vinegar to insure permanency.

One child created drapery tie-backs from interesting seeds, hanging balls of the sweet gum, the golden inside of opened horse chestnut, seed pods of the black locust, and small pine cones. These were glued on strips of leather.

The children were so inspired with the drape designs that they also printed handkerchiefs for gifts, using leaves to create all-over designs.

The pride of achievement through group cooperation was demonstrated at the Open House, when each child who helped with this museum project was chosen as a Junior host or hostess.

**ELBERTA WAGNER FLEMING  
THE LAKE ERIE JUNIOR MUSEUM  
BAY VILLAGE, OHIO**

**M**EMBERS of the Explorers Club in The Lake Erie Junior Museum combined the fun of learning about nature with their many crafts projects. They spent spring, summer, and autumn months on field trips studying different kinds of trees—their blossoms, leaves, and seeds, learning that trees have personalities just like people.

The Explorers collected leaves, drying and mounting them on herbarium sheets for which book covers were made and decorated with all-over leaf-printed patterns. The herbarium books were bound with leather thongs tied concha style to allow for expansion.

The children practiced making leaf prints on colored construction paper with water-base block-printing inks, then they were ready to start on the Big Project: the leaf print drapes for the Junior Museum.





# BOATS THAT FLOAT

CAROLYN W. HEYMAN  
NEW YORK STATE COLLEGE  
FOR TEACHERS  
BUFFALO, NEW YORK

**Newspaper triumphs again in teaching construction of form in the elementary grades.**



Newspaper, wallpaper or wheat paste, string, scissors, paintbrush, and a piece of cloth were the materials for these paper boats.



As seen above, each child made a hull design which served as the shape for five thicknesses of half-sheet newspaper, giving sufficient size and weight for his boat. The design of the hull was then cut, with the fold at bottom.

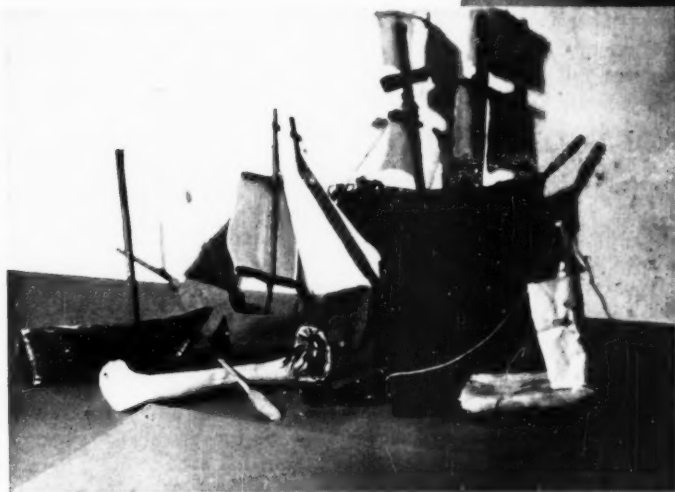
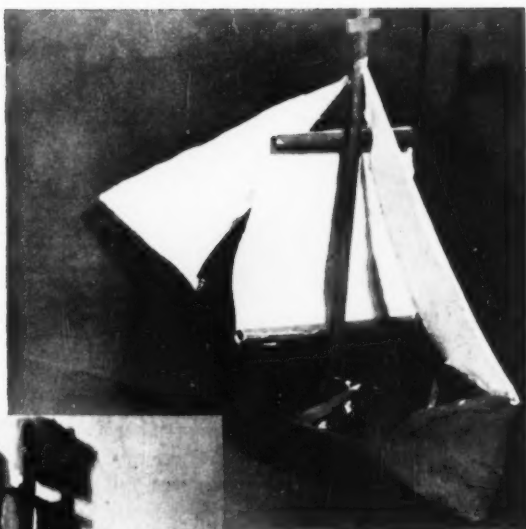


The five identical newspaper hulls were spread out and pasted, one on top of the other, keeping all edges uniform. Just a thin layer of paste on each layer is all that is necessary. More than five layers could be used for additional thickness, if so desired.



After all layers of newspaper were pasted, the ends of the hull were pinched together and allowed to dry. Masts were made by rolling newspaper over a paintbrush and pasting the outer edge. The brush was then pulled out, leaving a hollow tube.

After the masts and sails were in place they were colored with poster paint. When these were thoroughly dry they were given a coat of varnish as a finish. Ordinary string held the sails to the masts.



When the fifth grade boys were finished, there were all kinds of sailboats, a junk, and even a canoe, which would float.



**In our elementary school we have few tools. Children use their hands because the simpler the equipment, the more the children can concentrate on their own ideas.**

At left, Jean is painting the head of her doll. She will add the hair and cap. Hers is to be a boy doll. A friend helped her hold the doll as she wound strong string around the arms and body to hold the pieces of wrinkled paper together. All but the brush was direct handwork.



Ann, Carol and Jean are making a huge animal. They are our horse artists. They found it too difficult to make a large horse, so they changed him into a giraffe. With one hand Ann helps Jean hold the head. With the other hand Ann holds the ball of strong warp while Carol ties it. They had tried the wide wrapping papertape with the stickum on the back, but it did not hold the head to the body. They are hoping that the string will do a better job.

JESSIE TODD  
LABORATORY SCHOOL  
UNIVERSITY OF CHICAGO

At right, Gwen helps Sara as she ties a wool bonnet over her wrapping-paper doll's raffia braids. Sara made the bonnet from scraps in the art room cloth drawer. In this drawer are attractive scraps of many kinds. Sara painted the face with tempera paint from our paint table with many bottles on it. The paint in the bottles was not dried up and crumbly. It was in inviting condition.



Though Randy's pitcher at right is all handwork, his aim is a little different from the others. He is sandpapering his finished piece and will take it to the high school to have it fired and glazed so that it may actually hold milk or lemonade. He will take full responsibility for delivering the pitcher to Mr. Palm who fires our things in the high school shop and he will call for it when it is finished. This handcraft problem will involve many reaching-out experiences for Randy. He will go down in the elevator four floors, walk almost two blocks indoors, before he arrives at the high school shop. He must go quietly in the halls as the university classes will be in session. In the high school shop he will see children at work and wait his turn to find out when to call for his finished pitcher.



Scott and Barry, above, brought a cardboard box to hold a scene made entirely by hand. At the lower edge of the box one may distinguish the tiny white sails of the "Mayflower" in the harbor at Plymouth. Their idea of bringing the box was excellent for many children without boxes had difficulty in keeping their finished scenes from falling apart.

At left, Merry is painting a ballet dancer which she has modeled with her hands from clay.



## FINGER PAINTED BOOK JACKETS

CLARE S. GAULT  
MAYWOOD, ILLINOIS

THE members of the craft class at Proviso Township High School were interested in researching uses for finger painted papers. They had made successful finger painted wastebaskets by covering the large, heavy paper containers in which clay is delivered, so they decided to make sturdy book jackets for the classroom library.

Finger paint was made at home as an assignment, according to the following recipe: dissolve eight cubes of laundry starch in one cup of water, place in sauce pan over a low flame, and add one cup of soap flakes, one

teaspoon vinegar, and one tablespoon talcum powder. Stir mixture constantly until thick and evenly mixed. Cool slightly and pour into jar with tight lid.

This basic mixture was brought to class and the students stirred in powdered pigments or tempera paint to obtain the desired colors. The best hues proved to be red, brown, blue, and green.

When the finger paint was prepared, paper patterns were made for each size book and traced on oak tag



paper; two patterns were usually fitted on one large sheet of oak tag. The finger painting was then executed with large, sweeping strokes, using all parts of the hand and arm. When the painting design was finished, those students who enjoyed lettering used the handles of brushes or their fingers to spell out the titles on the book jackets.

A few of the jackets curled slightly from too rapid

drying, but were easily flattened by pressing them under stacks of drawing boards.

Each jacket was given protective coats of clear shellac and, when thoroughly dry, the jackets were cut according to required sizes. The use of heavy paper reduced curling and made more durable covers. The shellac highlighted the designs, producing the appearance of a modeled relief texture.





A pie tin, carborundum grit, glass cutter, combination stone, silicon carbide paper, hot plate, and cutting jigs are essential materials. The center jig fits the stubby-size bottle. The other cuts bottles of a quart capacity.

The electrical cutting jig is made of wood. The upright is notched for reception of the screws which are inserted in a piece of insulated board. It is essential for the screws to be within  $\frac{1}{4}$  inch from each other. The closer they are without touching, the cleaner the cut of the glass in that area.



Since the nichrome wire does not return to its original size, once it is stretched and heated, it is necessary to have a fresh wire for each particular bottle or jug size.

The jug is turned around so glass cutter can score it. By keeping the jug pressed firmly to the platform, scoring will be at a uniform height.

A triangular file may be used for scoring, but its use requires more strength and effort. Furthermore, the file wears out more quickly than the cutter. Some bottles may be cut without scoring but there is no certainty of results.

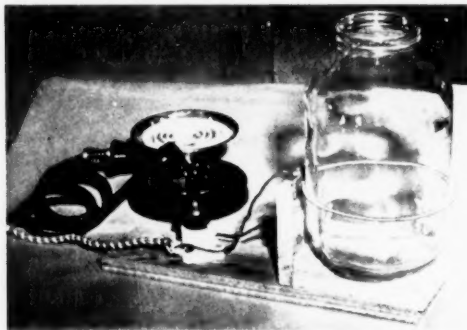
## ANY OLD BOTTLES?

DOROTHEA A. COLEMAN  
INSTRUCTOR IN PHYSICAL EDUCATION  
STATE COLLEGE OF WASHINGTON

Photographs by Floyd D. Clemens

**This recognition of good form in discarded material and its conversion to useful hand-craft can interrelate valuable experiences for upper levels.**

After the filament wire is placed over the scoring, electricity is allowed to pass through the wire until the jug no longer makes a cracking noise. The wire shown below was long enough for gallon-sized jugs. The wire should be fit snugly, but not stretched, over the scoring mark.



The surface becomes gray in color as the jug is rotated back and forth. A small amount of water in the tin prevents the carbide powder from scattering. For rough grinding, 90 or finer carborundum silicon carbide grit is used. While grinding, the hand presses the jug firmly against the pie tin, avoiding too much pressure as it tends to chip the outer and inner surfaces of the edge. The cut is polished with wet silicon carbide paper of at least 150 grit. Beveling the edge is necessary to give the glass a finished appearance.



The surface becomes dull in color as the wet paper polishes it. The combination stone may be used instead.



The inner and the outer edges are beveled with the wet paper. Circular motions in polishing produce a smooth, even bevel.

**G**RANDFATHER cut mugs from discarded bottles by using a flaming string and a bucket of snow. Quite often the cut was irregular and many times difficult to grind smooth. When the edge was well cut, however, Grandfather's skill was regarded with awe by the uninitiated.

Interest in bottle cutting is just as keen today as it was then. Children and adults alike are eager to try their hand at this feat. Their delight in the results makes the craft a satisfactory one for inclusion in a crafts program.

Bottle craft is suitable for junior and senior high schools or recreation arts and crafts programs. Equipment is simple and inexpensive. Since an article may be scored, cut, and polished within a half-hour period, interest in this craft remains high.

Bottles may be cut by a variety of methods but the most common procedures still utilize heat for fracturing the glass. These illustrations describe a method in which electricity

furnishes the heat—one which has been highly satisfactory in craft classes on our campus. Electricity produces such intense heat that only a few seconds are required to crack the glass. A nichrome filament wire of 110 volts, 600 watts, carries the current. A hot plate prevents the wire from becoming too hot by absorbing some of the current.

The described techniques work well on any kind of glass jug or bottle, including duraglass. Thick glass requires a longer application of heat. Brown and green bottles make especially handsome articles.

The articles below were cut from discarded bottles and jugs. The bands are 18 gauge copper. Wood, plastic, or horn make attractive handles. Other metals besides copper may be used for banding. The gauge of the metal should be of sufficient strength to bear the weight of the glass and its contents. Glass may be frosted by use of a grindstone in a small electric rotary tool. Enamel decoration may also enhance the glass.



## CERAMICS



Karl Martz surrounded by some of his ceramic pieces, many of which he makes in the CRAFTSMANSHIP IN CLAY films produced by the Audio-Visual Center at Indiana University.

# CERAMICS IN FILM

BETTY STOOPS  
BLOOMINGTON  
INDIANA

A cross section of a thrown piece of ceramic work is used to demonstrate how the pressure of fingers will raise the side walls of the piece as it is turned on the wheel.



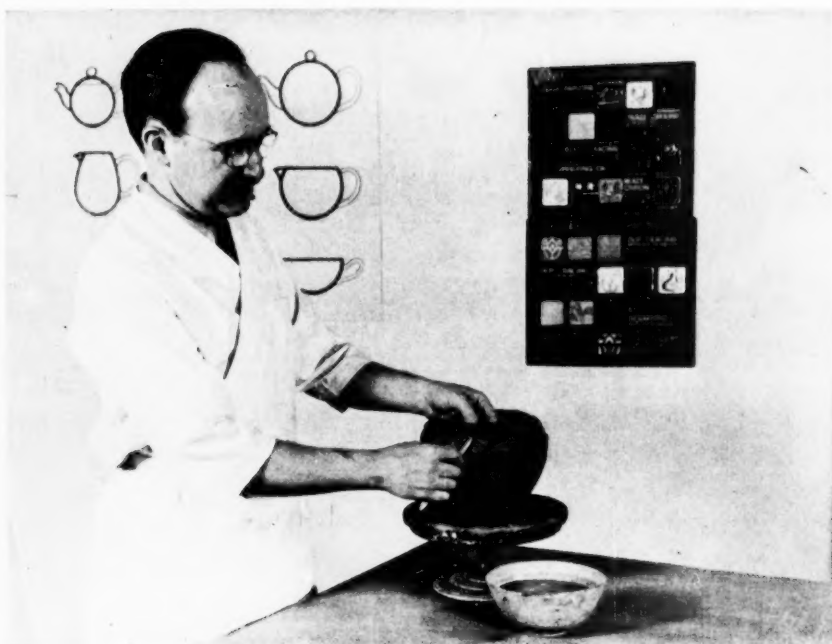
DO YOU ever wish that you or your students might peer over the shoulder of a skilled ceramist as he deftly turns a lump of clay into a true work of art? Through the magic of the color film, you can. Demonstrations by an expert who never tires, or forgets to explain an important point, or makes an error, are available to you day after day. Even the craftsman's thoughts are visible at times,

and you too can see the beautiful finished piece just as he visualizes it from the raw materials before him. Every teacher faced with the problem of preparing students for successful experiences in ceramics can recognize immediately the need for such films to supplement his own demonstrations and his work with individual students, whether beginning or advanced.



An over-the-shoulder view shows how the ceramist forms the neck of a jar on the wheel.





Mr. Martz shows how strips of clay can be applied and tooled to form decoration on a green or still damp piece of clay.

A cross section model of the actual electric kiln gives an unobstructed view of the stacking arrangement.

Karl Martz, who is instructor in Ceramic Art at Indiana University, felt this need. Unusually successful as a teacher, and an artist in his own right, he began five years ago to plan a series of ceramics films in collaboration with the Production Department of the University's Audio-Visual Center. He has been responsible for outlining in detail the content of each ten-minute film, preparing the numerous ceramic pieces needed, planning the studio setting, actually performing the demonstrations in the film, and working on the completed film footage and the narration. Designed to meet the needs of beginners in ceramic work, the CRAFTSMANSHIP IN CLAY series now includes SIMPLE SLAB METHODS, GLAZE APPLICATION, STACKING AND FIRING, THROWING, and DECORATION. The next title will be MOLD MAKING.

Believing, as he does, that interest and a will to work are more important than artistic ability, Mr. Martz constantly holds high goals before his students. He stresses the use of imagination in design, experience in every step of preparing and using materials, and fine craftsmanship. Each of his films emphasizes the development of an appreciation of craftsmanship in ceramics, as well as a knowledge of the basic skills involved. A beautiful finished piece which the ceramist will be proud to claim is always the goal, regardless of the technique being demonstrated. The ceramist's obvious pleasure in his work makes the films valuable also for arousing the interest of both students and adults in taking up ceramics as a hobby. Of course the primary purpose of Mr. Martz's film demonstrations is to supplement actual studio experiences with close-up views of an expert at work and the tele-



scoping of processes which normally require several days or weeks to complete.

Mr. Martz says that the preparation of these films has had an influence on his own teaching techniques. Realizing that many sharp eyes would follow his every movement and that each suggestion made in a film would be tried by a number of the people who saw it, he made sure that every scene contains only thoroughly tested techniques performed in a professional manner. He then discarded from his class lectures and demonstrations the less successful techniques, and began utilizing the films to show the many things which he himself could not otherwise make clear to his students. A cross section model of

The ceramist demonstrates the use of slip and glaze in decorating a dish.



Below, Mr. Martz shows how a spray gun may be used to achieve an even glaze on a large ceramic bowl.



an electric kiln, for example, is used in **STACKING AND FIRING** to give an ideal view of space relationships inside the kiln during the arranging of the shelves and the stacking of both glazed and unglazed pieces. The advantage of being able to show the same piece in many different stages, not even necessarily in chronological order, is also one which Mr. Martz appreciates.

"We especially like Mr. Martz's clear method of organizing material and demonstrating techniques," his students say. Others mention his superior craftsmanship, his enthusiasm, or his real sympathy for the beginning ceramist and his problems. Mostly prospective art teachers, artists, occupational therapists, or recreation

leaders, the members of his classes have definite assignments of projects to be completed on a schedule. They get experience in all of the forming methods by making (1) a pinch pot, to get the feel of the clay; (2) a coil pot, without a preliminary plan; (3) a coil pot, with a preliminary plan for size and form; (4) a slab piece; (5) a thrown piece, for which they have been practicing during the preceding projects; (6) a mold for slip casting; (7) a slip cast piece; (8) a second thrown piece; (9) a thrown pitcher; (10) a thrown jar and cover, with stress on accuracy of fit; and (11) an individual project. All pieces are glazed, but decorating is optional. Mr. Martz feels that this sequence of projects is best in terms of developing needed skills, even though it is not necessarily in order of difficulty. Such basic skills as preparing clay and mixing glazes are reserved for the more advanced students who have already acquired the concept of form.

Mr. Martz does not rely wholly on demonstration and direct experience in his teaching. He also uses wall charts, samples, and clearly labeled materials for student reference.

If you believe that expert film demonstrations can help your students become better craftsmen in a shorter time, you can now invite Mr. Martz to your classes via **CRAFTSMANSHIP IN CLAY**.

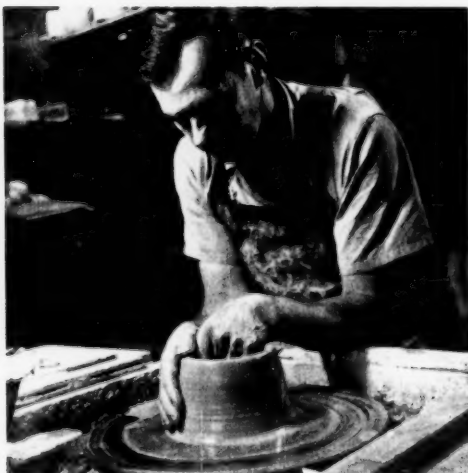
Film data: each film is 10 minutes in length, 16mm., sound, color. The entire series is available for sale, rental, or preview with intent to purchase from the Audio-Visual Center, Indiana University, Bloomington, Indiana.



The first step in any clay procedure is to wedge the clay. The accepted method is to cut it on a taut wire and throw it upon a plaster surface. Cutting releases air bubbles and the plaster surface absorbs excess moisture.



The well wedged lump of clay is pressed into position upon the moistened plaster bat of the potter's wheel.



As the wheel spins, the potter's constantly wet hands draw the damp clay upward to form the beginning of a pottery jug at Pisgah Forest Potteries in North Carolina.

## THROWING THE POT

"**T**HROWING the pot" is a homely term used to describe what is probably one of the most creative moments in man's long list of manual accomplishments. It is the basic term of pottery in which a lump of formless clay, placed on that simplest yet most important of man's inventions since the wheel itself, suddenly springs into a living shape under the caressing hands of the potter.

For a long time America left the making of pottery to the Europeans. It was considered a humble task, best left to the cheap labor markets of other lands. In doing this America was depriving itself and its people of a chance at vivid self-expression on a high level. There are few greater satisfactions than that gained of forming attractive and beautiful objects with one's own hands from a shapeless mass of clay.



Now in full turn and almost its finished height, the form is shaped from the inside.



As the jug is formed a tool or "rib" is used to straighten and smooth its outer surface.

In the heart of the Great Smokies in North Carolina where the mists of the mountains and the forests which cover them add inspiration, as well as suggesting colors for the many glazes which cover local pottery work, a renaissance of this craft is taking place. At the Pisgah Potteries, not far from Asheville, local craftsmen sit at their wheels and produce simple, essentially American forms. To obtain the grayish-blue-green glaze reminiscent of the atmosphere that often covers the mountains of the Appalachians, the Pisgah potters use a cobalt and copper mineral in their glaze before firing. The color of pink morning mists comes from a mixture of chromium and tin, and for their wine-colored hues of late evening they use manganese. All through the day the mountain kilns are fired to a heat of 2400 degrees using wood and coal as the fuel with which to transform nature's materials into man's handcraft.



The spout is shaped with a deft pressure of the fingers.



The potter uses a sponge on a wire to sop up the water which has accumulated in bottom of the jar.



The finished piece is removed from the wheel by drawing a taut string between it and the plaster surface of the bat.



With the piece well centered upon the wheel the potter shapes the neck of the jar by exerting even inward pressure against the top of the form.



A flattened roll of clay, attached to the body of the jug, serves as its handle.

- A coal formation clay bed.  
 A—Mahoning sandstone  
 B—Mahoning clay  
 C—Mahoning limestone



David Hostetler using the hand auger.

## PROSPECTING FOR CLAY

FREDA ASHLEY MARTIN  
ATHENS, OHIO

Photographs by Ruth SoRelle

INSTEAD of buying clay for the studio, why not go prospecting and find it? It's cheaper, it's fun, and the potter has a piece that is his from start to finish. Of course, there is work involved, too, especially if the clay is below the earth's surface. So it is smart to look for outcroppings where the earth has already been cleared away—on hillsides where the rains have washed away the dirt and exposed the clay or in old riverbeds where receding water has exposed a deposit of fine, workable material and where man has made excavations for buildings, roads, strip coalmines, and railroad beds.

David Hostetler, Head of the Ceramics Department at Ohio University, Athens, has been doing research on the subject. He has taken his students on field trips, first to locate then to collect the clay they now use in the studio. Elementary students in the Athens schools have made similar excursions. A tramp over the countryside will often lead to a good-sized deposit. Knowing what to look for and where to look make the job easier so Hostetler lists evidences that are easy to recognize. These include vegetation, springs, and ponds.





Students digging clay.

If an area of good, rich **vegetation** suddenly merges into an area of poor growth, only to blend into good growth again close by, chances are that there is clay beneath that poor growth, or at least some type of clay soil, because vegetation does not thrive on clay. **Springs** issuing from the same level on a straight line along the side of a hill indicate that below this line is a stratum of clay. As the water seeps down through the soil, it reaches the impervious layer of clay, collects, and issues from the side of the hill in a spring. A number of such springs indicates the line of the clay stratum. **Ponds** that remain long after a rainfall indicate a deposit. Ordinarily the rain seeps into the ground where it falls. If there is clay underneath, the water cannot drain and remains on the surface after other areas have dried. Knowing the stratigraphy—the arrangement of the strata—of a specified section is valuable as the potter can find a known horizon and work from that. This is not as simple as the other methods unless the services of a geologist can be obtained.

Clays can be recognized by the contrast in color and texture with the surrounding earth ingredients such as sandstone, limestone, shale, et cetera. If the digger is not sure, on-the-spot tests can be made. Mix the substance with water and roll it in the hands. If the resulting mixture is cohesive and sticky—it is clay. If it crumbles or falls apart, it isn't good clay for studio use. Clays under the surface can be brought out with a hand auger which is easy to use. Drill down six inches for a sample. If this isn't desirable, go another six inches, or more.

Once a deposit has been found, all that is needed is pick and shovel, and burlap bags to carry samples, as it is wise to make complete tests before bringing in large

amounts. Back in the studio, half fill an oil drum or similar receptacle with water and add the clay. Let it stand overnight or longer—the longer the better, as it becomes more plastic because of bacterial action which results in fermentation. The worse it smells, the better the resulting material.

When the clay has slaked to a slip (watered clay) and is completely mixed, strain through No. 20 mesh screen if necessary. Pour the slip onto a plaster bat to draw out enough water to get the clay into workable condition. The clay should be tested for plasticity, drying, and firing.

In China, the father used to dig a pit, throw in a dead animal with the clay, then seal the pit until the following generation was ready to use it. Today the clay digger won't follow this ancient Chinese custom but he can do his own prospecting and have the satisfaction that the work he turns out is his, from digging the clay to testing it and using it in any way he sees fit.

There are hundreds of kinds of clay but only six will be considered here because they are the easiest to find and most practical for non-commercial ceramists.

**Lake and Boulder or Till** are glacial clays. The **Lake** clays were sorted by stream action and deposited in temporary lakes which accompanied the melting ice. These deposits vary because they contain mixtures from large areas and all kinds of rock, and are small or spotty. Since they melt at low temperatures they have long been used as natural brown colored glaze for cheap ovenware and beanpots. One of these is called Albany clay because many large pockets were found at Albany, N. Y. Ceramists will identify this as a common glaze.

**Weathered Till or Boulder** clay, usually found above the 40th parallel in the United States, is also the result of glacial debris. This has been weathered to a suitable, plastic clay for studio use and can be found in northern Ohio, Indiana, and Illinois. It requires more screening because of impurities and so is less desirable.

**Alluvial**, flood-plain clays, consist of soft, unconsolidated material which is plastic and easily worked and give a wide variety

(Continued on page 11-a)



A student straining clay through No. 20 mesh screen.

# CHILDREN AND CLAY

VERLA M. LEONARD  
VALLEJO, CALIFORNIA

In kindergarten the children work on the clay table as shown at right, while below are the first graders at work on clay.



In order to measure the value of clay as an art material for children from five to thirteen years old, the author made these observations of the reactions of pupils from kindergarten through the sixth grade.

"IT'S GOOD! It's good. I like to hold it!" said a five-year-old Chinese boy after his first experience with pottery clay.

"Oh, it's cold and damp!" a sixth grade girl responded timidly. After manipulating the clay for several minutes, however, her fear of it disappeared.

**Five- to Seven-year-olds.** The younger children gained most from the manipulation of the medium. The finished product was not so important; they wanted only to pat, roll, or break the clay or stick it together. The very young were satisfied with fewer manipulations. The more mature worked with the clay in the same way but put pieces together and, if asked what they were making, told long stories about their clay creations.

**Eight- and Nine-year-olds.** Interest in the finished product, or the attitude of "What am I making and how can I do it better?" began with this group. Each child was encouraged to play with the clay, then, to fulfill the desire to produce something of which he would be proud, each child was stimulated to make clay shapes of animals he knew, and many other things within his range of experience.

How were technical problems taught to these eight- and nine-year-olds? Let us take, for example, how to successfully model clay shapes that would hold together, not fall apart. The children were asked if they had made anything they would like to share with their classmates and those who had showed their pieces to the class, explaining their own stories about them and how they were made. During the work, if a child encountered difficulties and became discouraged, the class was asked if anyone else had had the same problem and how it was solved. They were teaching each other in a common language.

**Ten- to Thirteen-year-olds** also have the desire to produce something worth while but it is more difficult to satisfy because of their critical awareness and self-consciousness. Specific technical instruction in the use of clay can be given to them. The best initial approach is always the experimental and manipulatory one, followed by discussion and evaluation periods to give the students opportunity for sharing their discoveries.

With a large class in a comparatively small room, the demonstration method proved best to show correct use of material and equipment. Demonstrating could be done by

students who have had previous experience in clay, followed by the individual making of pieces which could express understanding of the processes shown. In a larger room, students can be divided into small groups working independently of each other.

Fifth and sixth grade students benefit from a knowledge of the firing process. A small electric kiln, transported from room to room, was used in our classes. The finished and dried pieces were placed in the kiln and students checked the temperature by watching cones through the peek-hole. Needless to say, keen personal interest was expressed by each student who had a piece in the kiln.

When pottery lessons were correlated with the study of Indians or Mexicans, the techniques of these peoples in producing and decorating their pottery was studied, and pieces were made using the hand methods and slip decorating of the Indians.

**Classroom for Clay.** As many teachers know, clay can become a "bug-bear" if not handled correctly. However, the equipment listed here will help make clay a successful activity in even a crowded classroom with no sink:

20-gallon crock with cover to keep damp clay rolled into balls for each student; 2 galvanized pails, one empty, the other filled with water to be used in cleaning; newspapers covering all desks, with edge nearest the student turned up to catch falling clay crumbs; wooden clay boards (ends of orange crates are good); small cans of water on each desk, to keep clay damp and of working consistency; small pieces of cloth or paper towel for dampening clay and wetting hands; an assortment of tools collected by students, including popsicle sticks, cuticle sticks, nails, bobbypins, hairpins, combs, knives. Gallon tins from the school cafeteria can be used over unfinished pieces to keep them from drying. Monitors can distribute and collect materials.

What training is necessary to prepare the classroom teacher for successful clay lessons? The teacher should become familiar with the medium by actually working with it, learning its limitations and possibilities. It is important to mix clay so that it is of the best working consistency. Wedging and firing processes can be learned by observation. The teacher's knowledge of the children's stages of growth and development is a basic necessity in giving children the right type of clay experience.



A fifth grade girl puts the finishing touches on a duck. "We are proud of our clay creations!"



At right, fourth grade children checking temperature cones in the kiln. "We learned how our pottery was fired by watching the kiln."

Clay is a medium that meets many needs of children. Through it young children not only develop their muscles and coordination but also experience the enjoyment of creating forms. Pride in their finished pieces builds self-confidence, thus stimulating future development. To work with clay is an experience neither young nor old should miss.

# CLAY, COMPACT AND NEAT

JESSIE TODD  
LABORATORY SCHOOL  
UNIVERSITY OF CHICAGO

SOME children aim for finished results.

Mel, below, finds a tiny speck on her horse. She decides to paint it. She wants nothing to spoil her smooth gray horse with the white mane and feet. It is the best horse she has made. Notice how solid he is.

At the bottom of the page we see Nesta modeling a figure which will not break. She, too, is aiming to make it solid. The hair is long and close to the body. The arms are fastened to the sides of the girl.



Helen, above, has modeled a head of a child. She paints the hair yellow. The next day she wants to make the hair look even smoother! She adds another coat of paint. Notice how neatly she has painted the base.

Below we see Mariana adding one more touch of turquoise to the hat on her figurine. The little lady with the spots on her apron was made by Nancy. She is satisfied for she has modeled it to be solid and painted it carefully in charming bright colors.





MARY D. MARSHALL  
SAN FRANCISCO, CALIFORNIA

IN THE student's mind the coil method gains nothing by being one of the most ancient and honored of the hand-built methods. As far as the youngsters are concerned, it may well be relegated with the ox-drawn plow as being a slow and tedious method of accomplishing a given task. At least this is how the average child feels when first confronted with this method. This phase will usually pass after the initial struggle over an introductory project.

A successful though simple first project is the small jar with perpendicular coil sides and simple slab cover. The students plan appropriate proportions and cut-paper templates for base and cover. Use of the coil as part of the decorative quality of the jar should be stressed. Too frequently the youngster desires a smooth surface, losing the beauty of a coil piece.

With a second problem the student usually becomes proficient enough to enjoy the coil method. A jug of conservative proportions serves to introduce new problems such as a functional handle and spout. Why a jug? The answer is simple: the student with only one coil piece to his experience frequently has trouble making his vase symmetrical. In a jug the pulled spout and added handle help conceal this flaw in construction.

Each student plans his own jug, after careful consideration of its use. Cutting a silhouette of the proposed jug from folded paper helps obtain a pleasing and well-proportioned form. When the paper is unfolded the youngster has a symmetrical picture of his jug and cuts a cardboard template from it. There is yet to be a student

## COILS PREFERRED



who is not pleased with his jug and just a little surprised with his efforts.

The pig bank is a "suggested assignment" usually greeted with enthusiasm. With a few suggestions the pigs will grow into well-designed cash containers and lend a bit of humor to the coil lesson. The construction of the pig bank sounds more involved than it actually is, for it does take a number of steps to complete. Two bowls are made and, when leather-hard, are attached to form an egg shape. The coils, contrary to previous training, are obliterated and a smooth surface is obtained by using a sponge for the final smoothing. The completed egg shape is permitted to dry and then becomes a pig by the addition of a snout, stubby legs, small ball eyes, coil tail, and coil decorations, if desired. A day again passes and the pig is ready for his final sponging. The slot is finally cut. With the cutting of the slot the teacher will find it advisable to give a brief demonstration on how to remove the hoarded funds without breaking the pig, for by now the youngsters have become quite attached to their project. Last of all, simple engobe decorations are applied, if desired. It has been found wiser to limit the colors of the engobe for best results.

From this happy encounter with the coil method the youngster usually goes to bigger and better projects on his own. Cookie jars, lamp bases, and small vases are popular subjects. It is hoped that the coil method gives each child a feeling of satisfaction and a conscious appreciation of his ancient heritage. He finds himself using a method proven through the ages and he finds it is something that cannot be discarded as outdated.



## JEWELRY



# SILVER BAND RINGS

WILLIAM POESE, M.A.  
EUCLID, OHIO

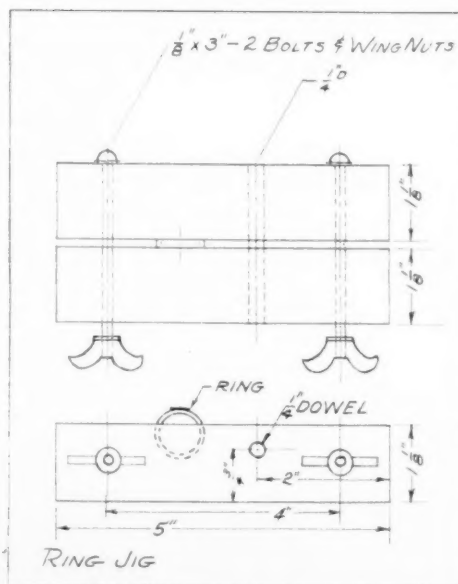
**A**N EXCELLENT art club activity or a good art class project at any time is the silver band ring. The cost to the child is low, ranging between 25 and 35 cents depending on the rate one pays for silver and the gauge he uses. All the tools can be purchased for \$3 or \$4, or if your school boasts a metal shop that can make a mandrel, the cost would run no more than \$2. The only replacements necessary over a period of years are saw blades, emery cloth and crocus cloth, solder, and rouge.

In a jewelry class one can often utilize scrap silver to good advantage in this project but when not available it is best to buy the silver already cut. Your source of supply will shear it more accurately than students can saw, especially in the junior high school art class where this is probably the only piece of jewelry the child will make. A good plan is to buy the required number of pieces of sterling silver 3 inches long and  $\frac{1}{4}$  inch wide in 16 or 18 gauge.

The child measures his finger and saws off the excess silver. If a gas stove, hot plate, or bunsen burner is not available, one can use an alcohol torch. The ring blank is

placed on a screen and heated to cherry red, then doused in cold water. This annealing operation is not necessary if the silver is soft when one buys it. If it is not soft there is danger of breaking it during the bending. After softening, the strip is bent around the mandrel so that the ends overlap as much as  $\frac{1}{4}$  inch. Remove from the mandrel and spread the ring so the ends snap together tight. Make sure the ends meet true; apply borax flux to the inside and outside where the joint will be. Then place a small amount of low melting point, 850°, solder on the inside of the ring, spanning the future joint. Hold the ring with wire soldering tweezers over heat, dry slowly, increase heat, and watch solder flow. After cooling, the ring is placed on the mandrel and hammered with a wood mallet until it is round. File off excess solder. Place  $\frac{1}{4}$  sheet of 210 grit emery cloth on a flat surface and rub both sides of the ring until there are no visible marks of joining. The buffing should be done by hand, using crocus cloth. The advantages of hand buffing are obvious, especially with younger children. It is advantageous to buff the ring completely before decorating it.

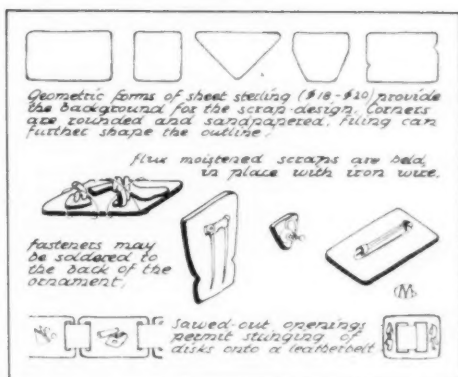
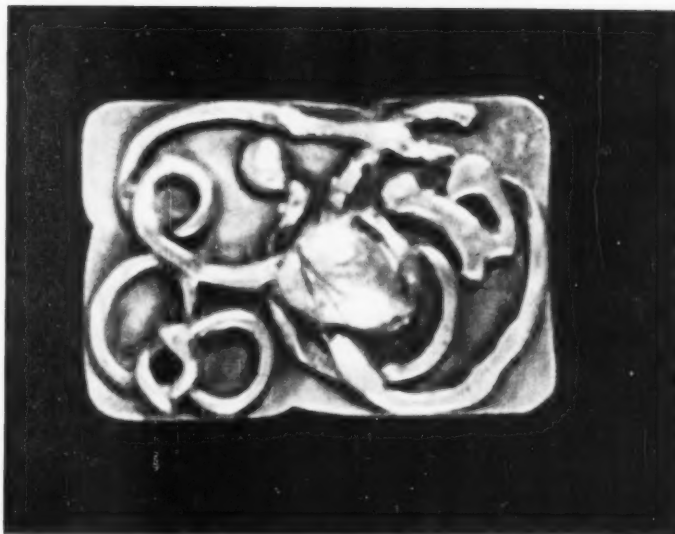
(Continued on page 11-a)



# JEWELRY FROM SCRAPS

MARIA K. GERSTMAN  
MARION, IOWA

Photographs by  
Herbert Gerstman



**W**HAT to do with odds and ends of silver scrap is a question that turns up in every jewelry class. Silver is too valuable a metal to be thrown away; yet it seems hard to find any possible use for those bits of sawed-off sterling wire or sheet. Melting them into ornaments of design is a project that stimulates the child's imagination and resourcefulness.

Any geometric disc—rectangular, square, triangular, or a combination of these—cut of sterling (sheet) serves as background. Its size depends on the purpose of the ornament. Small disks are suitable for earrings or scatter pins; larger ones are suitable for clips, pins, or belt buckles which boys like to make. The larger the size of the disk, the heavier is the gauge. Square edges are rounded and sandpapered. Final shaping of borderlines should be postponed until the melting is done, so that these details can be matched to the applied design. See illustrated clip.

The arrangement of the various scrap pieces upon the disk follows. Irregular distribution—a massing of scraps in some areas, a sparse distribution in another—is desired. However, the layout should appear well-balanced, which means that if the center of the disk were supported, the various scraps should balance each other.

When the layout is completed, iron wire is wound over disk and scraps to hold the layout in place. The wire must be iron to have a higher melting point than the silver. A few drops of flux as well as a few small pieces of solder, moistened with flux, are pushed under silver scraps which are not to be melted entirely.

Exposed to a blown hot flame—if the crafts room does not provide necessary fixtures, a gas tank or blowtorch may be used with care—the disk is at first heated evenly, by moving the flame over all of the ornament, then special attention is given to individual parts. The longer the point of the flame is allowed to rest on one spot, the more complete is the melting process. Therefore, in order to preserve form, the flame must swiftly move on, the moment melting occurs. When the melting is completed, the ornament is cooled in cold water and, with the wires removed, is dipped into silver-cleaning solution. After this, the ornament is viewed carefully.

With some imagination, certain melted forms may be seen to resemble well-known objects—a leaf, a flower, a butterfly, or a bird, for instance—and this similarity may be further stressed by filing lines into strategic places. A three-cornered file also is helpful in adjusting the border outline of the disk to the grouping of the melted scraps. Depending on the purpose of the ornament, the disk is either supplied with a pin that is soldered to its back or is left as it is, in case of a belt buckle or belt links, for instance. The ornament as a whole also may be soldered to another object such as a ring or a bracelet. The finished ornament is again cleaned, then oxidized and polished.

Designs, created in this manner, look "baroque" and show the individual taste and resourcefulness of the child who made it. They prove that economy may bring stunning results—when paired with imagination!

## MASKCRAFT



A mask maker of Aranza, Mexico, combines skill with a highly developed sense of form in carving traditional ceremonial masks.



IN THE high lake country to the west of Mexico City on the highway from Patzcuaro to Uruapan in the state of Michoacan, is the region organized more than four hundred years ago by a Spanish bishop. Here each village was dedicated to a single handicraft. In this garden region of Mexico one still finds craftsmen creating and building beautiful forms by hand.

A close-up of the artist's hands and the grip he uses on his knife in cutting the varied strokes which give texture and character to the finished form.



Three stages in the making of paper masks. In the final stage they were sanded, shellacked, and painted with either tempera or oil color.

MATTHEW BARANSKI  
BUFFALO, NEW YORK

Photographs by George F. Thomas  
Photography Instructor

**M**ASK MAKING is an engrossing and exciting experience which stimulates the imagination and gives everyone a magical thrill. Masks range from the glamorous to the grotesque, from the exquisite and painstaking work of art of the late W. T. Benda, to the rough, primitive masks of the African tribesmen.

An inexpensive technique of mask making which has been developed at East High School can be used to meet the needs and interests of those who are able to handle simple tools and drawing equipment as well as those who have special talent and wish to use their abilities to the fullest extent.

The materials: about eight sheets of 9- by 12-inch drawing paper and five sheets of cardboard about the same size; enough 1-inch squares of torn-paper napkins, paper towels, or other easily crumpled paper to fill a cigar box; school paste (or wallpaper paste or kitchen flour mixed with water); a light wire coat hanger, piece of baling wire, or any wire that bends easily but retains its shape. The tools: pencil, eraser, large scissors, fine sandpaper, wood rasp or sheet of coarsest sandpaper (No. X-24 waterproof carborundum is recommended), and a single-edged razor blade or sharp penknife.

Sketch ideas on paper, trying to visualize the mask in terms of solid geometric shapes as shown at top of the following page. The white silhouettes show a face mask, a half-face mask, a full-head mask, and a three-quarter mask. For the beginner, a face mask is recommended. Use your imagination—do not copy directly from any source but use reference material as an aid to help put your original ideas into full play—this is so much more satisfying. This is a period of exploration—if you are not satisfied with the first idea or sketch, drop it and start afresh. Your rough sketches should give you the general idea. Train yourself to work for the big, simple things first.

You may want to wear this mask so some careful planning and an understanding of the construction of the head is necessary. Benda, who made a lifetime study of the subject, gives the following measurements of a head: the male head as shown in Figure 2 is approximately  $10\frac{3}{4}$  inches from the top to the chin;  $6\frac{3}{4}$  inches wide at the temples; and  $5\frac{7}{8}$  inches wide at the jaws. Figure 3 shows the dimensions of an average female head which are all approximately 1 inch less than those of the male head.

On a sheet of 9- by 12-inch paper, pencil in an egg shape conforming to these measurements. Dividing the



The above charts show the proportions of a male head according to W. T. Benda, the famous mask maker. Below are the average dimensions of a female head.

head shape in two, horizontally, gives the location of the eyes. The length of the eyes is roughly the same as the distance between them, as shown. Drawing another horizontal line halfway between the eyes and the chin locates the nose. The distance between the nose and the chin is divided into thirds, the upper third gives the location of the mouth. Figure 3 also shows the equal space relation between chin, nose, eyebrow, and hairline.

The profile should be developed on a separate sheet of paper. By placing one sheet next to the other you can get the proper location for the features by projecting lines from your front view. On your profile view draw a vertical line approximately where the jaw ends and the ear begins. This will give you a full face mask. Cut the front and profile view from stiff cardboard. At the high points of the chin, nose, and forehead, cut slots about 1 inch long and  $\frac{1}{8}$  inch wide, as may be seen on the white profile silhouette in Figure 4. Draw a vertical center line on the front view and on this line place the straight edge of your profile view. Fasten the cardboard together with scotch tape. The profile is now perpendicular to the front view.

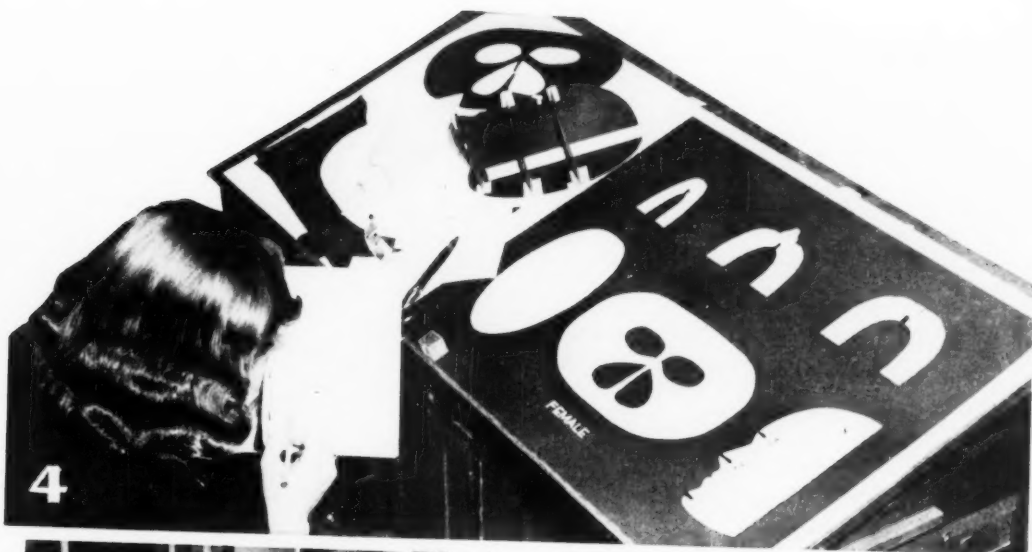
Fold a sheet of 9- by 12-inch drawing paper in half. Place the folded end of your paper in an upright position along the side of the profile view on the slot at the high point of the chin. Using your sketches, study the shape of your chin and begin to draw a cross-sectional view on the folded sheet, starting at the top of the profile and working down and toward the outside edge of the front view. About  $1\frac{1}{2}$  inches below the chin line draw a similar line. Cut a slot to correspond with the slot in the profile view. Cut out this form, open, and lay flat on cardboard, trace,



and cut. It will look like the white silhouette on the chart in Figure 4, marked 1. Make a similar form to be placed over the slot at the nose. Here, again, your sketches and front view will help determine the width of the nose. This form is shown and designated as 2, in Figure 4. A form for the forehead is also made. Press each form in place and fasten each end to the front view with scotch tape.

Fold a sheet of paper in half and draw a large half-pattern to conform with the contours of the front view of the face. Locate the eyes and mouth and draw a large oval socket for the eyes and a large oval opening for the mouth. Leave a strip of paper about  $\frac{1}{4}$  inch along the folded edge which will later be placed along the profile of the nose. Cut into the fold along the  $\frac{1}{4}$ -inch strip and around the eye socket. Slots are cut, one in the center of the forehead and one at each temple. Open this paper—it should look like the lower center form in Figure 4. Place the pattern over the cardboard structure





Above is the building of the three-dimensional form as described in the accompanying article. Below are some of the completed character masks in the stage of being painted.

razor blade. If you cut through the mask, do not worry for you can easily patch it. Continue building up with bits of paper, filing, cutting, and sanding until the desired results are obtained.

When your mask reaches the stage shown at far right in Figure 1, remove it from the form and tear out the loose bits of paper from the inside of the mask. Scrape and sand the inside of the mask. Your finished mask should be about  $\frac{1}{8}$  inch thick. The final step is to bend about 2½ feet of stiff wire to conform to the outside edge of your mask. With fine wire or transparent scotch tape bind the ends of the wire together. Paste the wire to the edge of the mask with small bits of folded paper. When your mask is sanded smooth and all paper firmly pasted, hold it against a strong light to check for weak spots, which should be built up from the inside and sanded again when dry.

Your mask is ready for a coat of shellac of the best quality. When dry, sand lightly and shellac again, allowing a day or two to dry before painting with oil or show-card colors. Skin coloration of human beings varies considerably. For example, Figure 5 shows an Oriental, a grotesque old man, and a female mask. Different colors and values have been used for each. You can begin by mixing orange and white, then add yellows, browns, and purples to get variations. When using oils, rub the color into the mask with your thumb and fingers or use a soft hairbrush. Two coats of paint are usually enough if you are satisfied with the results. Two coats of linseed oil will give a finish and gloss to your mask, if you think this will help it. In many instances the flat finish gives a more natural appearance. If you use show-card colors you may dip the whole mask into beeswax; the result will be very life-like.

and fasten along the edges. Fasten the  $\frac{1}{4}$ -inch strip along the profile of the nose and lips, as shown in Figure 1, and your project will resemble a human skull. The sockets for the eyes and the openings for the mouth and nose are the most important areas in which you can develop and show expression in your mask.

Begin forming the nose with your bits of paper to which paste has been applied. This paper may be used in any shape which facilitates forming the features. Care must be taken to press the paper together tightly as you build up your mask. The forming of the eyes and lips requires considerable attention and care, and cannot be hurried. When you have covered the entire face and it resembles the center mask in Figure 1, and is thoroughly dry, go over it with the rasp or rough sandpaper, shaping the details of the features and removing rough spots. Where radical surgery is necessary, do not hesitate to use a single-edged



A child's mask inspired by an Iroquois False Face, "Red Spoon Mouth Medicine Man."

I WAS in summer camp looking down at the photograph of an old mask in my Iroquois book. I had been wanting an Iroquois mask to hang on the wall but had had no luck in getting the Indian boys to find one for me. It was at that moment that an idea struck me—if I wanted a mask I had better make it myself; it should not be impossible to copy the masks life-size in thin card. On the shelf were some thin card folders, about postcard thickness, used by a former teacher to keep sketches. I had a much better use for these.

I flattened a folder and held it over my face, marking the natural places for eyes, nose, and mouth. I pinned it in pleated darts all around the face, constantly trying it on and looking at it in a mirror till it fitted. I then sewed the darts with needle and linen thread. The nose and mouth were copied from the original masks as closely as possible; to copy the planes of the faces required several pieces of card overlapped and sewn.

From a piece of sheet pewter I cut the eyes. A needle is strong enough to pierce the three holes needed to sew on the eyes. Eye centers were bored with an awl or scissor points. The back edges of the mask were cut straight all around, about level with the ear and jaw line, and a long, doubled strip of thin card was pushed down on the inside and outside of it like dress binding, and sewn all around.

Inside the mask, behind the eyes and other necessary places, thick cardboard was sewn in with the shape of the mask as a reinforcement and the one behind the eyes was

GISELA COMMANDA  
TORONTO, CANADA



A very simple and easy version of a mask made of a single piece of brown wrapping paper with printed scrap features. Hair is a double strip of snipped brown paper. All parts are held with pins.

a strip backing the eyes and reaching to the binding; in this I cut a slit each side through which to thread a piece of elastic, adjustable with a half bow on each side to fit the wearer.

I painted the masks red and, laying black darning wool across the head, back-stitched it on. Just inside the mask top I made a small string hanger. I made three masks, the first of which was the medicine mask or red spoon-face. The symbolized spoons at his mouth indicate the spoons in which he would give medicine.

The second face was Sa-go-ia-na-wa-sai (He Who Defends). His face, as you notice, is all on one side. Any good Iroquois could tell you why: it seems he was always an ugly and boastful fellow and when the Good Spirit heard his roaring voice the Good Spirit said, "If you can do so much, show me your power. Call that mountain over here!" The boastful fellow called; they turned their backs—and nothing happened! Then the Good Spirit



Successful Halloween masks made by children nine to thirteen years of age. The bear is a copy of a Cherokee bear mask.



Copy of an Iroquois mask, "He Who Defends," of buff card painted with red, white paper teeth, pewter eyes, and yarn hair.

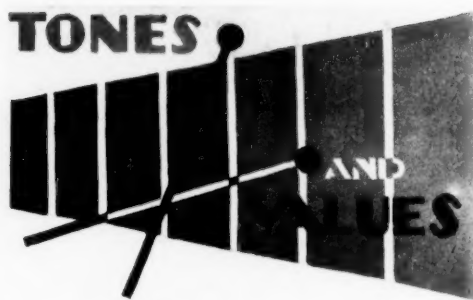
called the mountain. They turned their backs again. There was a rushing sound and the boastful fellow turned to see what was happening and was hit in the face by the mountain. Since then his face has been all on one side. He was humbled and when the Good Spirit asked him what he would like to do on earth, he said,

"Look after the Indians. Whenever they cut my face from the living basswood tree and sing a song that pleases me, and give me present of tobacco of which I am very fond, I will help them." So he earned his name of "He Who Defends" and is still to be found treated with reverence and affection in many Iroquois families.

The last mask was the "Laughing Beggar." This mask at first received only a wig of snipped newsprint which hung over his face like a poodle (it being the only white material available at the time I made him) greatly changed in magnificence when I made him white hair of unbraided hemp rope which stood properly on end, and enormous whiskers of hemp rope dyed black and strengthened with hat wire to make them stand out.

Halloween was approaching. I made a flat basic mask of brown paper from which the boys in my classes worked out a series of masks, all after their own ideas. These masks were put together entirely with straight dress pins. They were made of thick wrapping paper, their hair of long strips of the same snipped all the way along, sometimes curled over a pencil. Pinning made it easy to alter or rearrange a mask or wig to its most satisfactory shape.

The Iroquois are masters of effective mask making and the contrast of a plain red or black face with black or white hair, and especially metal for the eyes, are points to be remembered.



## A FORUM FOR THE DISCUSSION OF ART EDUCATION

### LET'S BE DEFINITE

IN THE art education field we have had too much writing which is indefinite. This generalized, elusive writing has left teacher, administrator, parent, and club woman confused. It has had the tendency of making people superficial in their statements about children's art. As an example, for many years it was the style to have exhibits of the work of the children in the classes of Professor Cizek of Vienna. The children's pictures were printed in color, large enough to frame for schoolroom use. Few of the American teachers and club women who enjoyed the pictures knew that the pictures were painted by children the age of high school and junior college children in America. The printed signs by the pictures invariably read, "Children's Art from Vienna" or "Paintings from the Children's Classes of Professor Cizek of Vienna." At the teas in the art institutes and clubrooms one heard over and over, "Why can't American children do work like this?"

The word CHILDREN is too broad a term. Since most of the printed pictures were made by children ages 15 to 17, they were made by adolescents. If the signs could have read, "Pictures by Children of High School and Junior College Age," everyone would have been better informed.

The children in the pictures looked like elementary grade school children. People made the snap judgment, "The small children in Vienna made these." This was not true. Our children in America of high school and junior college age were not at all interested in drawing pictures of grade school children picking flowers, holding puppies and toys. The enthusiastic exhibitors of the Cizek prints therefore concluded that the pictures were made by small children.

These Cizek exhibits had a tendency to discourage American teachers. They, too, wondered, "Why do children in America make such crude pictures when these wonderful pictures can be made by children in Vienna?"

I had no clear idea of the teachings of Professor Cizek until I visited his classes in Vienna. In his classes were made the same kind of big boats with small sails and crude trains with big smoke that many American children draw. These were made by children ages 7 and 8, as they are made every day in every town in the United States. The club women who paid to have the pictures printed liked the more sentimental, flowery pictures made by

children aged 14 to 17. Professor Cizek himself said that he was most excited about the work of the six- and seven-year-old children but Cizek had no money to print what he liked most.

In the years when the Cizek pictures were being shown it was becoming popular to like the art work of children. Club women became interested. They imported exhibits of the work of children in Mexico being taught by a Japanese artist. In the exhibit there was no statement which explained that a Japanese artist was teaching the Mexican children. I did not learn this until I made a study of children's painting classes by visiting them in Taxco, Mexico City, and other Mexican towns.

Some writers and speakers say, "All children are good designers." They cannot back this statement with proof. Sometimes writers make statements because their experience has been with children of certain nationalities. The statements hold true for the children they know. These statements do not hold true for all children. The word "children" in such a statement is not specific enough.

\* \* \* \* \*

There is now a big wall between many educators who deal in generalities and the teachers who work every day with children and materials. The wall is big between teachers who help university students in workshops and the university teacher who works with children and practice teachers. The practice teacher, who is usually the university art student, comes to the classroom of children with many general statements about children. These statements are not true. Every practice teacher, when she finishes three months in an elementary art room, says, "The only way you can find out about children is to be with them. What queer ideas I had before I really came for practice teaching."

A set of art books was published several years ago. The authors were teachers in one of America's largest universities. They knew design. The pages and covers were very attractive. When one gave the books a superficial glance, one thought, "What attractive books. At last we have a set of art books which will help and not be cut-and-dried and too pattern-like." On closer inspection one found that the authors, skilled as they were in design, did not know what children can do at certain age levels, e.g., one of the biggest aims in modeling is to have things solid. In the book for eight- and nine-year-olds are figures dancing on their toes, the very kind of subject least appropriate for modeling.

If the writer of art books will stay in the classroom at least as long as a new practice teaching student, he will be able to make definite statements in discussing the art of the children coming to that classroom in that school. This stay in the classroom will teach him things which he cannot read in books. We cannot write and photograph the children who do the poorest work. We cannot photograph the emotionally disturbed child and show what art does for him. Our writing necessarily deals with those who are successful or reasonably so, and about whom we can write optimistic things, but let us not say, "All children do this."

JESSIE TODD  
LABORATORY SCHOOL  
UNIVERSITY OF CHICAGO

Questions, answers, and commentaries on all phases of art education are invited toward publication in this section. Please send them to SCHOOL ARTS, Box 2050, Stanford, California.

## PROSPECTING FOR CLAY

(Continued from page 23)

of colors. Both the variety of color and the sticky, plastic consistency are the result of grinding action in river transportation. Alluvial clays are easy to find because they have been deposited in old river valleys where the clay has settled from the water into quiet coves. Impurities make this clay fire darkly. It has good plasticity but may bloat in firing.

**Loess** is a combination of windblown clay and fine sand material of arid regions which have finally decomposed to plastic clay. It is often found in large beds of considerable thickness in eastern Washington near the Idaho line where it was blown from the easily disintegrating basalt of the Columbia Basin. This material is without quartz and sometimes gives trouble in shrinking and cracking. It is used to some extent in common brick and can be used for pottery.

**Shales** are moderately hard clays which have been compressed and heated, and many will not slake down in water soon enough to be practical. Some become more clay-like when weathered. If an accessible bed of workable shale is found and the top layer removed, allow the uncovered layer time to weather before going back for more. There are many varieties of shale and they may appear red, gray, or black in the unfired state. They are not ideal for use unless soft but the bedded clays, not hardened into shale, can usually be worked where found. The greater percentages of clay, however, are found in shale state rather than in bedded state.

**Coal Formation Clays** occur wherever there is coal over or under the coal seam. These have a higher melting temperature than the others and are usually purer. The beds outcrop over large areas and are quite accessible, which accounts for their use by early settlers.

## SILVER BAND RINGS

(Continued from page 28)

The decoration should be simple yet it enables the student to exercise his knowledge of design. Incised lines running around the ring, lines cut directly across or at an angle, are pleasing. Small holes may be drilled through the band. The combinations of these four possibilities are limitless, so no two rings need be the same. Sawing or drilling to incise the design is more satisfactory than filing because a finer, sharper line results. Further hand buffing with crocus cloth and rouge cloth completes the ring.

In this enterprise, with a few inexpensive tools, very little skill, and limited time, we can introduce a new medium to the child. The project is self-motivated because everyone wants a silver ring that he made himself, and can wear with pride of accomplishment for the rest of his life.

A note on tools: the ring mandrel can be turned on a metal lathe having an automatic taper. It should be turned from a 16-inch piece of 1-inch round steel stock tapered to  $\frac{1}{4}$  inch. A substitute can be made from a broomstick.

A simple device to hold the ring while cutting in the decoration can be made from two pieces of soft pine, as shown in the sketch. Clamp the two pieces together and drill three holes—each  $\frac{1}{4}$  inch, placed in a line along the middle, two of them  $\frac{1}{2}$  inch from each end and the third hole 2 inches from an end. Insert stove bolts in the two outside holes (using wing nuts for ease in operating) and a dowel stick in the middle hole. Nail or glue one end of the dowel fast. Work the other end down with sandpaper so it will slide easily. The dowel keeps the two jaws of the clamp parallel.

A jeweler's saw frame, a few blades, wire solder, tweezers, a piece of fly screen, borax for solder flux, a wooden mallet, emery and crocus cloth, liver of sulphur for oxidizing, complete the list of tools and supplies needed.

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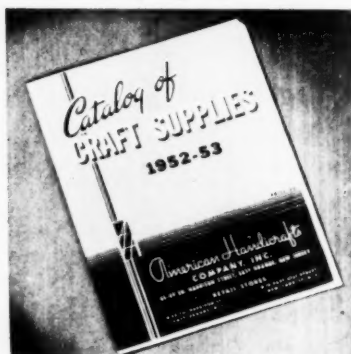
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## ITEMS OF INTEREST

(Continued from page 8-a)

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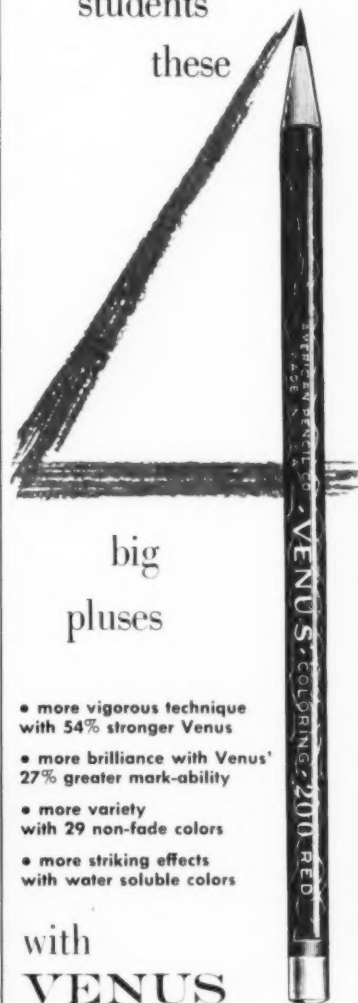
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## BOOK REVIEWS

(Continued from cover 2)

emotionally, as well as rationally, the vehicle through which the conception, the communication, and the consummation of visual art takes place." The creative artist is urged to use these experiments as suggestions for original experiments.

The book presents experiments in three main groups. One group includes art as it relates to two-dimensional patterns, colors, and textures in limited and unlimited areas such as they appear in the printed page, in wallpaper, rugs, fabrics, and in the surfaces of all three-dimensional objects. A second group includes the arts which involve the three dimensions of material objects in space, such as interior design, window display, architecture, city planning, the stage, and sculpture. The third group centers around the graphic arts, photography, and painting.

\* \* \*

**Making a Start in Art** by Anna Airy. Studio-Crowell, New York City. 95 pages. Size, 7 1/4 by 10 inches. Price, \$5.00.

To help the novice make a start, this professional artist places herself in his position and tries to answer those questions which arise as he begins to work. She stresses the importance of Construction, Proportion, Action, and Character and warns that thoughtful observation and untiring application are required of the successful artist. Illustrations include full-color reproductions of water colors by some of the foremost English artists.

\* \* \*

**Your Art Heritage** by Olive L. Riley. McGraw-Hill Book Company, New York City. 320 pages. Size, 6 by 9 1/2 inches. Price, \$3.96.

Olive L. Riley, Chairman of the Art Department at New York's Washington Irving High School, has prepared this book especially for the adolescent to arouse and sustain a direct interest in all forms of art by presenting it in a way to hold the youthful reader.

The development from primitive art on through the classical works to modern art and architecture are covered in the easy-to-read text and the many photographs. Several paintings are reproduced in full color.

\* \* \*

**Art Education in the Kindergarten** by Charles and Margaret Gaiskell. Chas. A. Bennett Company, Peoria, Illinois. 40 pages. Size, 6 by 9 inches. Price, \$1.50.

This book is a digest of an intensive investigation into the art education program of the Province of Ontario. The investigation held over a period of two academic years with approximately 9,000 children of from four to six years taking part. You will find discussions of a number of topics relating to this important phase of child development presented in this book, which will be of great interest and help to kindergarten teachers. Here are the titles of the chapter headings: The Significance of Art Education, The Art Expressions of Children in the Kindergarten, The Physical Setting and the Materials for Art Education in the Kindergarten, Subject Matter for Art Activities in the Kindergarten, Motivation of Children in the Kindergarten, Guidance of Kindergarten Children Performing Art Activities.

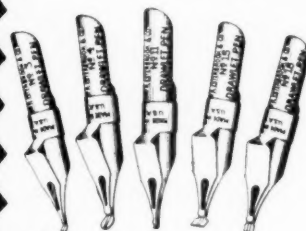
(Continued on page 19-a)

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## SEARCHLIGHT

(Continued from cover 2)

From June 23-July 4 the 7th Summer Arts and Crafts Workshop was held in Connecticut at the Willimantic State Teachers College. Courses covering over twelve craft subjects were taken for credit or non-credit by teachers, craftsmen and hobbyists. The organization of the summer session this year, as in the past, was under the able direction of Kenneth Lundy, supported by a faculty of experienced teacher-craftsmen—each an expert in his field.

**The New York State Art Teachers Association** Convention was held in Elmira, May 2-3.

The various sections of the state reported on their activities toward trying to obtain a more creative and extensive art program in the schools. Dr. Leon Winslow of Baltimore spoke on "A Creative Program" and Mr. Bernard J. Roone of Buffalo presented "Program and Environment." Various industries invited visitors. Among them were the Corning Glass Center, The Artista Card Co., producers of greeting cards, Howell Box Co., producers of all types of cardboard containers and Thatcher Glass Co. where the silk-screen process is used on all types of glass containers. An interesting outgrowth of the convention was the enthusiasm for an ART-MOBILE to bring small exhibits to the schools. N.Y.S.A.T.A. voted to sponsor the action needed to start the project, which is designed to bring top-flight original paintings, sculpture, designs and crafts to schools throughout the state.

The site of the fourth convention of N.Y.S.A.T.A. has recently been announced by Mr. A. Morton Raych, president for 1952-53. Albany will be the host city, with the Ten Eyck Hotel convention headquarters. The dates—Friday and Saturday, May 1 and 2, 1953. The theme, speakers and other features will be announced later. It's not too early to start making plans to attend.

**The Maid of Cotton**, an 80-frame slide film illustrating women's style trends for 1952 and portraying the 65,000-mile tour made by the cotton industry's foremost fashion personality, has been released by the National Cotton Council. The 35mm. film strip, accompanied by a mimeographed commentary, is being issued without charge on loan to women's clubs, schools and other interested groups. It runs about 30 minutes.

Starring Patricia Ann Mullarkey, 21, of Dallas, the slide film tells how the Southern Methodist University coed won the 14th annual Maid of Cotton contest over nearly 500 contestants. The film shows the Maid of Cotton's complete 42-costume wardrobe, as created by 35 leading American designers and five top Paris couturiers. It also shows her 15-piece pattern wardrobe of costumes designed for home sewing.

Prints are available on request from the National Cotton Council, 271 Church St., New York 13, N.Y.

(Continued on page 20-a)

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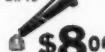
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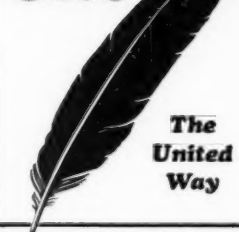


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## BOOK REVIEWS

(Continued from page 14-a)

**Homespun Crafts** by E. Kenneth Baillie. The Bruce Publishing Co., Milwaukee, Wisconsin. 159 pages. Size, 6 by 8 1/4 inches. Price, \$3.00.

This book contains, in separate divisions, simple crafts with illustrations, patterns, and text for each project, so presented that you can get right at your project with a minimum of preliminary work. All projects can be completed with scrap or discarded materials found around the home, the school, the church, and youth camp, such as felt leather, glass, and the like.

In general, only the simplest tools found in the home are required. The illustrations and patterns are simple and easily understood. The text is clear and concise. The instructions are arranged in simple, easy to follow steps.

**Scratchboard Drawing** by C. W. Bacon. Studio-Crowell, New York City. 96 pages. Size, 7 1/4 by 10 inches. Price, \$5.00.

Scratchboard is a good method for making line drawings for reproduction and an aspiring student will find many subjects to which this technique is well suited. After a brief history and description of the boards and tools available, the cutting is shown in various stages, as well as a chart of a number of textures. The work of many artists in this medium is reproduced for reference.

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## THE SEARCHLIGHT

(Continued from page 17-a)

The Art Division of the State University College for Teachers at Buffalo, New York announces a special two-day workshop and conference on the theme, CHANGING EMPHASES IN ART EDUCATION, to be held at the college on Friday and Saturday, November 14 and 15, 1952.

General educators, school administrators, youth leaders, and laymen from every section of the state will be invited to join New York art teachers and supervisors in this meeting, which will stress newer concepts and methods in art education. Particular emphasis will be given to art as a form of creative activity for every individual as a part of his general education and as a leisure-time activity.

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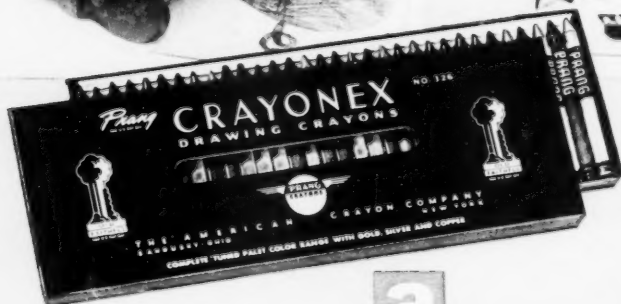


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